HOME AND SOCIETY.

CHAT OF THE SEASON.

THE DINNER DANCE—ROPES OF PEARLS—ELABORATE DINNERS—CONSISTENCY IN FASHION—THE DELICIOUS TIMBALE.

The elaborate dinners that seem to be "en regle" this winter are quite discouraging to modest folks who would love to ask their friends to a "leg o' mutton" now and again if the standard had not become so high. The pendulum of fashion swings from one extreme to the other in quick succession, and one has only begun to adapt one's self to the new order of things when the whole fabric dissolves and the fashion is found to be exactly opposite to what it was before. Thus a year or two ago people had just commenced to congratulate themselves that little dinners of eight or ten had become the thing, with their comparatively modest number of courses, when back comes the wearisome old spread that we hoped we had got rid of forever, with their eighteen or twenty guests, interminable length, and proportionate cost.

"Fancy Mrs. X. dining eighteen of us in her small dining-room," said a fashionable woman the other day. "I was nearly squeezed to death, and was bored beyond measure!" And this was all the thanks the poor hostess got in her attempt to keep up with the times. Another exaggeration of the day is the length of time that elapses between the date specified and the invitation. Three weeks has become a comparatively moderate notice. "I have just had an invitation from Mrs. E. for the 20th of February," says "Chapple" to "Cholly"; "are you going by any chance?" "Oh, you must be a faut de mieux, my dear fellow," rejoins the latter, "for I received my notice a fortnight ago!"

"It is most perplexing," sighed a would-be hostess. "If I ask my guests a long way ahead they expect something very smart in the way of a dinner-party; and if I give short notice people are sure to think that they are asked to fill up a gap. It is really very puzzling!"

The usual way of giving a dinner dance, which is quite the "swagger" thing in entertaining just now, is to fill the dining-room—and the drawing-room, too, if the house is small—with round tables, each of which seats about eight people. After the dinner has been served and eaten the tables are removed, the men congregate in the dining-room for a smoke, and after a short interval the dancing begins. This fashion insures a "small and early" which otherwise is an impossibility in New-York—people who are asked at nine usually arriving about eleven.

Theatre clubs are very popular just now as the season commences to wane, and will undoubtedly be the favorite form of amusement among young people during Lent. Every person who is invited to join a club of this kind subscribes a certain amount, which covers the whole expense of six entertainments, comprising theatre tickets, stage and supper or dinner as the case may be. For the latter, however, it is customary for each lady member to be responsible, and the collation, whatever it is, is given at her own house.

Fashionable mammas are twisting up half of their little girls' hair in a psyche knot on the crown of the head, leaving the rest of the chevelure either floating on the shoulders or tied with a bow at the neck. With this arrangement the hair in front is worn either brushed straight back or with a little curled fringe, which is more becoming.

At last a satisfactory arrangement to kindle fires has been invented. It is clean, cheap and safe—three very important things. We are indebted to Yankee land for this clever contrivance, which is simply a case containing several bricks and is filled with kerosene. The bricks are made of some peculiarly porous clay that retains the oil for a long time, and which will ignite even hard coal without the aid of either wood or paper. The bricks, of course, may be used over and over again.

Promises are lightly made and lightly broken in the world of fashion. It is quite astonishing to note how many people who are upright and honorable in other matters, and who would be surprised and offended beyond measure if any one should impeach their veracity, are quite unreliable in little matters—such as keeping engagements, remembering to attend to this and that, recollecting small promises, etc. Children brought up in such an atmosphere cannot help regarding their pledged word lightly, and that is the worst of it—a venial sin in one generation is apt to bear bitter fruit in the next. Even a worldling should make it a point of honor and self-respect to keep the smallest obligation sacred, and remember that much is promised to "him that sweareth (or promises) to his neighbor and disappointeth him not, though it were to his own hinderance."

"Here is an invitation from Mrs. B. for a children's party, Dolly," said a mother, handing her little girl a note. "See how nicely you can answer it yourself without my help." The child went off and in a few moments returned with the following: "Miss Dolly A. cannot accept Mrs. B.'s kind invitation, as she has something else to do that she likes much better."

"Now, how can I teach that child conventional lies?" said the parent, laughingly, as she handed the production to a visitor.

"I should not call it conventionality, but consideration for the feelings of others. It is not necessary to be brusque to be truthful," rejoined the friend. "There is a great deal said about society's white lies, but I am quite sure that children are too genuinely honest not to detect the difference between the false and the true, and there is no danger of a child's becoming untruthful by using the formulas current in society."

When D'Israeli, in "Lothair," mentioned Corisande's "ropes of pearl," the idea seemed rather barbaric in its splendor, and merely an outburst of the Oriental imagination of the writer. Now, however, several of our women of society boast of these splendid, long strings, each separate pearl of which may be worth from $500 to $1,000. These sumptuous chains are from a yard to a yard and a half in circumference, and are worn wound once around the throat with the rest of the "rope" hanging loosely over the corsage to the waist. Diamonds, too, are also worn in this gorgeous, reckless-looking fashion, the modern riviere which just encircled the throat and which used to be thought so magnificent being quite superceded by the long, glittering, scintillating chain which milady winds once or twice around her stately neck and then leaves hanging in careless, rich-looking fashion loosely over the front of the dress.

A new teapot has been invented in the interest of tea-drinkers. It is made of brown earthenware or of porcelain. There is no metal, not even silver, used in its make. The chief characteristic of this teapot is the porcelain "drip" of perforated ware which fits inside the teapot, below the cover. The tea is placed in this "drip," and the boiling water is poured over it. By this means the tea-leaves are prevented from sinking to the bottom, and there is no possible danger of that deleterious element known as tannin being extracted from the tea. Where the tea lies in the bottom of the teapot for any length of time considerable tannin is taken up by the pure extract of tea.

While this teapot has everything to recommend it from a hygienic point of view, it is yet no novelty. The Chinese have used a teapot of this kind for centuries, and a tiny one of blue and white Owari ware may be purchased in any of the Oriental shops as low as ten cents, with the porcelain "drip" and all fitted under the cover.

There is a tendency to revive the old lambrequin draperies formerly used above the lace curtains. There is nothing to commend such drapery except that it is said to be in harmony with the French fashions now in vogue in house-furnishing. These lambrequins are chiefly remembered as dust-collectors. They have neither artistic merit nor use to recommend them. As a matter of hygiene the draperies of a bedroom (wherein there is now the attempt to introduce the lambrequin) should be as simple as possible.

The milder forms of sore throat are apt to be very common at this season of the year, because of the frequent changes of the weather, sharp and chilly at times, with shrill north winds and damp, and relaxing again with soft snows. The sudden changes also from a brisk outdoor air to stove-heated rooms are also pretty likely to produce irritations of the throat membranes, which, without being positively dangerous, may become so by neglect, and are in any case unpleasant enough to make a prompt remedy very desirable.

For these cases, where no severer trouble is at the foundation, there are one or two remedies usually at hand and generally effective. Where the throat trouble arises from a common cold, such as may readily develop into quinsy, the simplest remedy is a gargle made of chlorate of potash and cold water. There is no danger of using too much potash in this form, as chlorate of potash is a drug which makes what chemists call a "saturated solution." Where the throat is very much irritated, the gargle should be used at least once an hour, or may be alternated with old-fashioned salt and pepper gargle. The familiar household rule for the latter is two teaspoonfuls of fine salt, two tablespoonfuls of vinegar and half a teaspoonful cayenne pepper, all dissolved in a quart of boiling water.

It is a good plan to give some simple home remedies which will produce perspiration, and also to keep the patient indoors for several days. As soon as such a cold is broken up a good tonic should be obtained from the family physician. All colds are now believed to come from a degenerated condition of the system which in itself shows the need of a tonic.

NEW HEAD-GEAR.

CHARMING BONNETS AND HATS.

The first importations of French millinery show the tiny capote bonnets and the large hats which have been worn during the winter in a variety of new shapes in straw and lace. The toque and "boat" shapes have almost entirely disappeared, and the small bonnet is now a compact affair, fitting closely the head. In the new shapes it is often quite long and pointed, covering the ears and peaked high above the forehead or flaring from it in order to give room for face trimming. The 1830 poke, which has already been anticipated in felt, appears in chip and fancy straw. It is a modification of the coal-scuttle bonnet worn at the beginning of the century, though the crown is very much lower and smaller. The projecting brim and the short back are repeated from the early design. It is the same bonnet which Moore satirized as

> That build of bonnet whose extent
> Shall, like a doctrine of dissent,
> Puzzle church doors to let it in.

The square crown is chiefly seen in the new shapes, but it remains low, and there are many flat plateaus of straw of large size which are to be shaped by the deft fingers of the milliner into the fashionable poke bonnet, the crown being indicated merely by the arrangement of the trimming. For misses there are flat-crowned shapes with brims broad and projecting in front and narrow in the back. These bonnets may be tied down with strings at the sides to form pokes, or they may be worn as they are, flaring from the face. All bonnets now are worn far enough back to leave the front hair exposed, and require a facing of velvet and usually a face trimming.

The new bonnets and hats are almost exclusively made of chip or fancy braid. Milan straw seems to be completely superseded for substantial wear by chip. There are many fancy braids in mixed and amber effects. The "amour braid," which is of fine straw with a beaded edge, is extensively used with

chip. Thus a band of this dainty braid will be inserted in the rim, while the remainder of the hat is in chip. Or again, the crown and a portion of the broad, projecting brim will be of fancy braid and the remainder of chip. The two different straws are quite often of black and a color; thus a band of the fancy braid of brilliant color is often introduced in a black hat. Or the body of the hat may be dahlia, castile yellow or some other fashionable color in fancy braid, finished with a wide border of black chip. As many as five colors—beige, yellow, mordore, Empire green and cadet—are shown in some of the new mixed straws, woven in durable rough and ready braids, which are made up for children's wear.

The first trimmed bonnets which have been sent over from Paris show the prevalence of the dahlia and eminence purple hues, of the rose and magenta colors which have been already noted, and of the castile yellow colors, which have a pinkish tinge and verge on the salmon. The Trianon pink a dull "fade" shade of old rose, in amethyst tones is a new color which is shown in two shades. Yellow, which promises again to be a fashionable color, because it combines so well with black, is shown in straw color, pale corn color, ble d'or, and in the deeper Cleopatra yellows, which were made popular last season. A touch of yellow is very often introduced on hats in dahlia colors.

There are many tiny little bonnets in black lace, with full trimmings of yellow flowers and huge butterfly bows of black lace and yellow lace caught down by jewelled buckles, directly over the forehead. A dainty little French bonnet is shaped in two distinct curves over the forehead and faced with ecru lace, with a

tiny plaited fall of ecru lace over the hair at the back. The bonnet is trimmed with Trianon pink velvet ribbon, with ornaments of gold, set with Parisian jewels; the face trimming is of velvet pansies, which repeat in "fade," jewel-like tints, the purple, yellow and rose hue of the season. There are many little bonnets like this designed exclusively for elaborate wear. They are made of the simplest materials, usually of flowers and lace with jewelled pins, but they have a "cachet" of their own which pronounces them at once to be the work of the Parisian milliner, who has excelled in her art.

It seems quite certain at present that a black hat, brightened by a touch of color, such as that imparted by a large rose with foliage, a cluster of yellow cowslips, or an orchid in dahlia tints, will be more often seen in general wear than anything else. The certainty of the complete return of black gowns to fashionable favor, street wear as well as for elaborate occasions, seems to make this assured. Nothing, however, is so difficult to predict as the fashion of the bonnet. The indications at the beginning of season show only the colors and shapes imported and the general styles which the milliner will follow. They give no idea of the shapes that will be selected by the milliner nor the styles that will prove most successful. It is safe, however, to say that whatever success such pronounced shades as magenta, rose purples and royal purple may have in rich fabrics in intermixture with black, they cannot be extensively employed in millinery, because they are not becoming. Some of the large hats imported as patterns are in dark shades of dahlia. A hat of this color, with the brim bent in front in three pronounced waves, is of dark dahlia-hued chip, and is trimmed with velvet in the same shade, caught by a buckle of gold set with amethysts and other Parisian gems, and finished with clusters of lilacs in two tones of the dahlia.

Still another hat of purple chip is trimmed with velvet ribbon and clusters of purple hyacinths, finished by a border of hyacinths drooping over the edge. Dahlia and Empire green, eminence and yellow, black and yellow, black and rose, and black and magenta are all favorite contrasts on the Paris bonnets.

The little plaiting of lace at the back of some of the pattern bonnets suggests the possible revival of the old-time cape, which belongs to the bonnet of 1830.

It is anticipated that ornaments of gold set with Parisian gems will supersede jet this season and comparatively little jet has been imported.

Some of the daintiest laces used in millinery are embroidered with straw. A bonnet from a famous Parisian house was raised above the forehead in the old coronet shape. A large bow of ecru lace, embroidered with straw, filled in the front and was caught down by quaintly curved pins set with emeralds. The crown of the bonnet was covered with soft loops of the same lace held down by emerald pins.

The new veilings are in the large diamond-shaped mesh, scattered with single or triple dots of chenille. The special novelties in veiling are the nets of dahlia color or of Empire green, which are worn with hats in these colors.

For mourning bonnets there are now long veils of black silk grenadine with wide bands, imported to take the place of the veils of nun's veiling which are worn on ordinary occasions when the crape veil is considered too cumbrous and elaborate. The advantage of silk grenadine is that it is much lighter than nun's veiling.

There are strings of liberal width on many of these spring bonnets. They are fully two inches wide. They are of velvet or of heavy-nap satin. Later in the season, when summer weather comes, they will no doubt be omitted, as nothing is more uncomfortable in warm weather than strings of heavy satin or of velvet under the chin.

PRINCESS MARIE'S TEA-GOWN.

A THING OF LACE AND BROCADE.

One of the prettiest tea-gowns of Princess Marie of Edinburgh's trousseau is shown in this cut. It is made with a long train of old brocade in white and yellow, embroidered by hand with clusters of crimson

roses. The front and underdress are of pale yellow silk muslin fastened at the waist by a deep band of lettuce-green velvet. A wide flounce of yellow silk muslin falls over the shoulders and grows gradually narrower as it reaches the bottom of the skirt. The sleeves are of brocade, finished off by loose, hanging folds of silk muslin, and a huge butterfly bow of lettuce-green velvet stands out at the back a little above the waist.

THE TWO WARRING STYLES.

ABOVE ALL BE CONSISTENT.

Here are the Scylla and Charybdis of the season—the rival styles of 1830 and the Empire; so take your choice of the two evils, mesdames, if you wish to be fashionable. But whatever you do be consistent, and do not try to serve two mistresses. Do not "do" your hair in Empire fashion and wear an 1830 gown. For the latter style the hair should be slightly curled over the forehead and worn with a high comb and loops of hair or ribbon on the top of the head. One or two ladies who are nothing if they are not thorough, have adopted the forehead ornament of a single jewel or pendant arrangement of smaller jewels, with which our great grandmothers used to put the finishing touch to their young beauty long ago. A very becoming touch it is in some instances. With Empire gowns, which are supposed to be more or less classical (decidedly less we should say), the hair should be worn a la Greeque, modernised, however, as much as the wearer chooses with feather tips, jewels and ribbons. You will notice, moreover, that the Em-

pire lady wears very long gloves that meet the sleeves, which, by the way, are the latest things in that line, having the fulness divided into two puffs. The 1830 dame has comparatively short gloves, which leave the arms bare from below the elbow. And while, in the Empire style, the skirts are somewhat clinging, the other has full, gathered petticoats, which expand at the bottom in a way that suggests crinoline.

FANNY KEMBLE.

SECRETARY CHASE'S DAUGHTER GIVES A GLIMPSE OF HER.

Mrs. Janet Chase Hoyt sends these notes on the once famous actress whose death has just been announced:

"It is hard to associate the idea of death with such a vivid personality as that Frances Anne Kemble. Many long years have passed since I saw Fanny Kemble in my father's house in Washington. It was one of the Cabinet reception days to which I in my capacity of the spoiled child of the family assisted, and I remember perfectly every detail of her visit. I had been introduced to Lord Lyons, the British Minister, who had talked to me a little in a grave, absent-minded fashion, thinking undoubtedly how forward American children were apt to be, when the door opened and the butler announced 'Mrs. Kemble!'—and in all the glory of royal purple the stately woman made a sort of regal entrance into the room, bowing right and left to her many acquaintances and admirers, as she advanced to where we were standing. Quite forgetting me, his lordship stood patting the open palm of one hand softly with the other and saying to himself in a low voice, but quite audible to the 'little pitcher' beside him—'A fine woman, a remarkably fine woman,' until he was made happy by a bow and a smile, and he hastened to her side. She was a great friend of his, and was to dine that evening at the Legation, whither my father and sister had been bidden to meet her. A few nights later she took dinner with us, in company with a number of other celebrities. Although not allowed at the table, I joined the ladies in the drawing-room afterward, and was very kindly treated by the great actress, who impressed me as being very large, very handsome, very English and remarkably healthy, besides being most splendidly dressed. She was a very fine-looking woman at that time, with a great deal of personal magnetism. Although to me she was not a little awe-inspiring, with her deep voice and decided manner.

While eager for the success of the Northern armies and greatly interested in our politics, Mrs. Kemble never really liked America, and she did not approve of or appreciate American women. I remember it struck me as odd that she should speak of her daughters as countrywomen of ours rather than of her own, and that she should criticise their 'American ways.' I saw a great deal of this really great woman at that time, and I heard her character and attributes often discussed. With all her faults—and they were many—faults of temper and judgment—she commanded as much admiration and respect as any woman I have ever met. And now she is dead! Ring down the curtains and put out the lights, for with her the last of the great tragediennes of the old school disappears."

GLASS PYROGRAPHY.

One of the latest things in decorative art is glass pyrography. This work is done on ordinary plate-glass. Bevelled photograph frames, panels and screens of plate-glass may be decorated in this way. It requires the very hottest platinum point that it is possible to obtain to do this work. Pyrography on glass especially commends itself to the novice, because it is really simpler than pyrography on wood. There is no grain as in wood to give an unevenness of line, and there is no smell of burning. The design on the glass may either be drawn from a copy as it is on wood, or it may be laid under the glass and traced through. When this work is first done, it has a frosted effect, which is very pretty and dainty; but when it is desirable to leave flowers, grasses and other designs in clear outline, the roughness or frost-work can be easily scraped off with a keen, sharp-bladed knife held vertically. Sometimes the design is filled in with gold, and in such a case the work is usually done on the back of the glass, so that when it is reversed the decoration appears to be in relief, though in reality it only shows through from the other side. Turpentine is used to remove any gold which clings to the glass.

It is well to remember in doing this work that the platinum point must be heated to a white heat, it must be kept perfectly clean, and the same point cannot be used for wood and glass pyrographs promiscuously. The pressure on the point should be firm and steady, but not hard. No force can assist in the work, except the force of heat. Loose bunches of daisies, ferns, pine branches, and other woodland designs are especially pretty for photograph frames, the borders of cabinet doors and many other purposes.

THE TIMBALE.

AN EXCELLENT RECEIPT.

A timbale is differently understood by different cooks. The word does not necessarily mean a dish in individual moulds, though this is generally considered to be the case, and it is much more commonly applied to a savory dish than to a sweet one, though this has not always been so. A timbale mould, however, is always in thimble shape, as its name indicates, but it may hold anywhere from two or three quarts to about a gill and a half. The small-sized timbale mould which is most commonly used to-day holds about two gills. A dozen of these moulds made of a good quality of tin costs about $1.

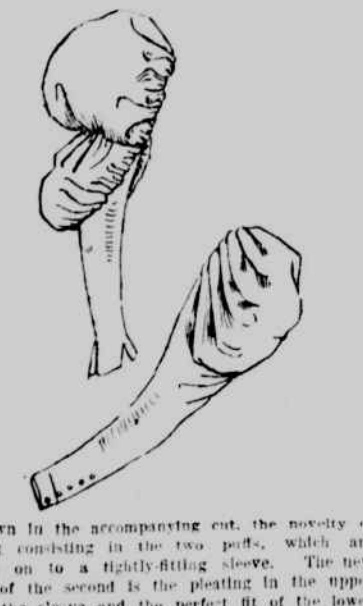
The most delicious timbales are those made of chicken forcemeat, with a little pate de foie gras. To make the forcemeat, mince the raw breasts of two large chickens as fine as you can. You can get the butcher to do this when you buy the chickens. Pound the breasts to a paste, add the whites of three eggs, about three tablespoonfuls of rich cream, a teaspoonful of salt, a saltspoonful of pepper, and a small quantity of nutmeg. Then rub the entire mass through a sieve. Butter rather thickly about six small timbale moulds, and decorate them with pieces of black truffle cut in ornamental shape. Truffles seem to be an essential part of chicken timbale. Tiny bits of smoked tongue are sometimes used with the truffles. Now begin to line the moulds. Do this very carefully, so as to cover every portion. Press the lining into every part of the moulds. Probably as good a way as any is to fill the moulds first with the forcemeat and gradually dig out the space in the centre, leaving the walls something less than half an inch thick. Take the remainder of the two chickens, which should have been boiled or roasted the day before for the purpose, remove the skin and scrape all the meat from the bones and cut this meat into fine dice. What is not used in the timbales may be used in salad or croquettes. Take a half cup of the daintiest part of this chicken meat, add to it four mushrooms, one truffle, and a tablespoonful of boiled or smoked tongue, cut in dice. The tongue is not essential, but is a pleasant addition. Moisten this mince with a scant half cup of either cream sauce or Espagnole sauce, to which a half tablespoonful of Madeira has been added. The cream sauce is made with a cup of cream thickened with a teaspoonful of flour, which has been melted with a teaspoonful of butter in a saucepan and properly seasoned with salt and butter. The Espagnole sauce, with Madeira, makes a much richer timbale. In either case, let the mince of chicken boil up for five minutes with the other ingredients in the sauce. Fill the lined timbale moulds with the mince, spread pate de foie gras in a very thin layer over each one, and complete them with a layer of the chicken forcemeat. See that the timbales are perfectly level with the edge of the moulds on top, smoothing them over with the broad side of a case-knife. Set them in a large tin pan, holding water which is just below the boiling point. It should reach to about three-quarters the height of the moulds. Cover the moulds with a flat tin baking-sheet or buttered paper if more convenient. Let the timbales cook slowly for about twenty-five minutes in a moderately hot oven; then turn them each out carefully on a hot dish. If the mince is moistened with Espagnole sauce and Madeira the timbales must be served with half a pint of Espagnole sauce, to which a wine-glass of the wine and two minced truffles have been added. If, however, the simpler cream sauce has been used to moisten the mince, the timbales should be served with a hot Bechamel sauce, which may be made as follows:

Melt a heaping tablespoonful of butter with two scant teaspoonfuls of flour. Moisten the mixture with a pint of rich white stock, the stronger the better. Add a bay leaf, three sprigs of parsley, a spray of celery, and two cloves, with four mushrooms, six peppers, and an even teaspoonful of salt. Let all these ingredients simmer slowly for ten minutes, stirring continually. Then remove the sauce to the back part of the fire where it will just bubble. In one hour strain it, and add a cup of boiled cream. Let it boil up once, and then serve a half pint of it around the timbales. The rest will keep.

"WHAT'S THIS? A SLEEVE?"

"UP AND DOWN, CARVED LIKE AN APPLE TART."

The "cachet" of the fashionable gown of the day depends more upon the treatment of the sleeves than upon anything else, and whether the style be 1830 or Empire, the greatest latitude is allowed and taken in regard to the cut and material of that very important part of the bodice. The two latest French sleeves, both of which are taken from Worth dresses,



are shown in the accompanying cut, the novelty of the first consisting in the two puffs, which are gathered on to a tightly-fitting sleeve. The new feature of the second is the pleating in the upper part of the sleeve and the perfect fit of the lower part, which from the elbow down is worn quite tight and sloping to the slope of the arm.

Among the many and various new sleeves are those illustrated here. All of them are very effective in their way and have all been taken from

extremely fashionable gowns. Some of them are adapted for street dress, others for demi-toilettes, and a couple for ball costumes.

A SEASON OF FLOWERS AND FRUIT.

SATIN AND VELVETS TO BE MUCH WORN—THE NEW COLORS.

A season of satin may be confidently anticipated for spring and summer. Strangely enough the demand for black satins began in this country and extended from here to Paris. Satin duchesse and all the rich satins of lustrous gloss are especially sought for in black and dark shades of color. The new satin brocades are quite generally in stiff Empire pattern in striped effect. The range of color comprises yellows, old greens and Empire shades, but above all, purples and purple-rose tints. Among the red purples which verge on magenta are the "brayerre" the French name for the tree heath, or briar-wood, begonia, so called from the brilliant red of the leaf of the rex begonia; and amaranth, the dark shade of the familiar everlasting. The purple-rose shades are called tulip cinneraria, galaxia (a fish of wondrous hues from Asia), and clematis. In royal purple we have Parma violet, bishop's purple or "eminence," wild violet, and cyclamen. In darker shades there are petunia, scabious (the black purple of the "morning bride"), Marguerite of Valois (a lighter shade) and vervelne (the wild verbena of Europe) which the mystical lore of the Church has canonized as the holy flower.

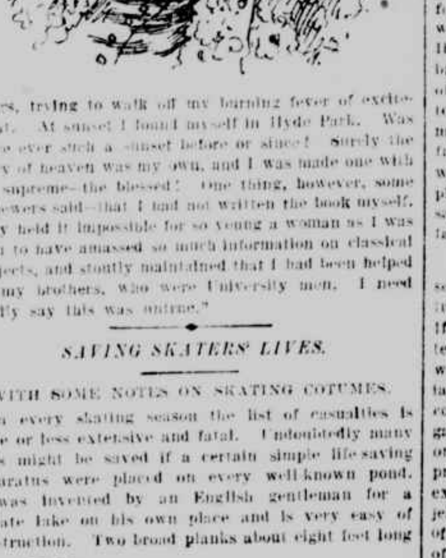
"It will be pre-eminently the season of fruit and flowers," said a prominent importer the other day. "Our new magentas are not the hard, crude colors of thirty years ago. They have something of the soft bloom of the flowers for which they are named this season. Moreover, they are usually associated with black and are used as a relief from the more sombre color." The general introduction of silk goods a yard and a quarter wide will be one of the features of the coming season.

Notwithstanding the popularity of satin fabrics it is anticipated that velvets will be largely used for accessory trimmings, because they are far more becoming than the high, lustrous finish of satin. Shaded fabrics have been brought to the highest point of perfection. Velvet glace, ombre velvets and the miroire velvets, which have been in use during the winter, are again imported for spring trimmings. The ombre goods differ from the shaded fabrics of other seasons in the fact that they are invariably in two colors. Thus rose and blue are combined in stripes, the darkest shade of both colors forming the centre of the alternate stripes and the colors shaded down on each side till they meet in a tinted white.

MRS. LYNN LINTON.

THE MOST CYNICAL OF LITERARY WOMEN.

Mrs. Lynn Linton, the novelist, says that she began to write when she was ten years old, her first attempt at that age being a three-volume novel which was to be called "Edith of Poland." When she was about twenty-two she printed her first novel "Azeth the Egyptian." The reception it met with was good. "The London Times" gave it a favorable notice and sent her to the seventh heaven of happiness. "Never," she says, "shall I forget the glory of that day. I could not rest in the house, but walked for hours and

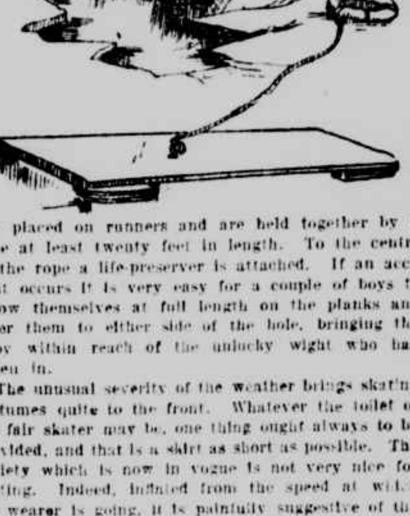


hours, trying to walk off my burning fever of excitement. At sunset I found myself in Hyde Park. Was there ever such a sunset before or since? Surely the glory of heaven was my own, and I was made one with the supreme—the blessed! One thing, however, some reviewers said—that I had not written the book myself. They held it impossible for so young a woman as I was then to have amassed so much information on classical subjects, and stoutly maintained that I had been helped by my brothers, who were University men. I need hardly say this was untrue."

SAVING SKATERS' LIVES.

WITH SOME NOTES ON SKATING COTUMES.

In every skating season the list of casualties is more or less extensive and fatal. Undoubtedly many lives might be saved if a certain simple life-saving apparatus were placed on every well-known pond. It was invented by an English gentleman for a private lake on his own place and is very easy of construction. Two broad planks about eight feet long



are placed on runners and are held together by a rope at least twenty feet in length. To the centre of the rope a life-preserver is attached. If an accident occurs it is very easy for a couple of boys to throw themselves at full length on the planks and steer them to either side of the hole, bringing the buoy within reach of the unlucky wight who has fallen in.

The unusual severity of the weather brings skating costumes quite to the front. Whatever the toilet of the fair skater may be, one thing ought always to be provided, and that is a skirt as short as possible. The variety which is now in vogue is not very nice for skating. Indeed, inflated from the speed at which the wearer is going, it is painfully suggestive of the dreaded crinoline. Tightly laced boots are also necessary. The Princess of Wales has her skating boots laced nearly up to the knee, and the upper portion lined with fur. The heels are wide and low, and Her Royal Highness has favorite skates which have a broad plate the size of the sole, with the spring under the instep. The Princess has used them for many a season and never cares to skate on any others. Women as a rule require ankle straps to give them more firmness and help to keep the skates in an upright position. The long coats now worn in England are not comfortable for skating, preventing freedom for striking out boldly, and it is a mistake to muffle much for indulging in this very energetic form of exercise. A short skirt of thick serge and a close-fitting jacket lined with fur and finishing above the hips are therefore the most comfortable and elegant garments to wear on such occasions.

A ROYAL BRIDE.

THE COMING MARRIAGE OF MARGARET OF PRUSSIA.

Princess Margaret of Prussia, who is to marry Prince Frederick Charles of Hesse this week at Berlin, is the youngest sister of the Emperor of Germany, and, it may be added, the least attractive as far as personal appearance is concerned. She has the reputation, however, of being intellectually the brightest and cleverest of the family and has always been her mother's favorite as well as that of her lamented father. Perhaps she is more English in her ways and tastes than any of her brothers and sisters, speaks English with even less accent than Queen Victoria's children and is fond of English sports and amusements. Among her numerous accomplishments is that of driving four-in-hand and many of the American visitors at Homburg may have seen her tooling about a handsomely appointed drag in the vicinity of the Schloss. Princess Margaret is the god-daughter of the Queen of Italy, who visited Berlin at the time of her christening for the purpose of attending the ceremony.

Her fiance, Prince Frederick Charles of Hesse, is the younger brother of the Landgrave of Hesse, and, as the latter has contracted a morganatic marriage, will eventually succeed to the large estates and vast fortune of his elder brother. Prince Alexander is blind, and is renowned in Europe for his talent as a musician and as a composer. He himself succeeded to the family estates on the death of a still older brother, who perished in a very mysterious manner about three years ago whilst on a voyage around the world. He was on his way from Batavia to Singapore, and one evening after dinner retired to his cabin for a siesta. When his attendants, alarmed by his long absence, entered the apartment they found it empty, nor has any trace been found of the Prince since. It is believed that he must have somehow worked his body through the small window of his cabin and thrown himself into the sea in a moment of sudden and altogether unaccountable aberration of mind.

Prince Frederick Charles is a lieutenant in the 1st Regiment of Dragoon Guards of the Prussian Army, and among the festivities in connection with his marriage is to be a double quadrille on horseback executed by the officers of the regiment with some of the best horsewomen of the high nobility as their partners. The gentlemen are to be attired in old Hessian uniform, and the ladies in hunting dress of the same period. The Prince's mother is a sister of the late Prince Frederick Charles of Prussia, who so distinguished himself as one of the leading generals in the war against France. She has the reputation of being one of the most disagreeable and arrogant members of any royal or imperial house of Europe, and for the sake of Princess Margaret it is to be hoped that she may see as little as possible of her future mother-in-law.

ORANGES.

WHAT THE COOK CAN DO WITH THEM.

The first Mediterranean oranges of the season will soon be in market, and will be hailed with pleasure by all caterers and confectioners. Delightful as the Florida orange is as a fresh fruit, it is of no value to the cook because of its flavorless rind, and it is upon the rind that the experienced cook and confectioner depend to secure the delicious orange flavor of their desserts and bonbons. At certain seasons of the year, when the market is full of oranges from Jamaica and Florida, and fine fruit of this kind is selling as low as 25 cents a dozen, Mediterranean oranges, though stale and old, command as high as $1 25 a dozen, and are eagerly purchased at that price. In the summer the normal price of these oranges is seldom over 12 cents a dozen. The sweet-rinded, reddish-skinned orange from Spain and elsewhere on the Mediterranean coast is the best flavored. With these facts in mind, no careful cook need fail to make her orange desserts the success which they should be.

One of the most delightful orange puddings is a simple custard. Beat four eggs to a froth, add five tablespoonfuls of sugar and the yellow rind of one Mediterranean orange. Whip the mixture well with a pastry whip and add a pint and a half of rich milk, with half a teaspoonful of salt. Mix well. Pour this custard into little tin moulds holding about a gill and a half. The moulds should be buttered and then sprinkled with a little sugar before they are filled. Set the puddings in a pan of lukewarm water and put them in a moderately hot oven; cook them till they are firm in the centre. It will take about fifty minutes. When they are done make a sauce for them. Mix two well-beaten eggs with half a teaspoonful of flour and two teaspoonfuls of powdered sugar. Add a scant teaspoonful of cornstarch. Beat all these ingredients thoroughly together with a pastry whip, and add gradually a cup and a half of boiling hot milk. Continue to stir the sauce over the fire till it boils; then add a gill of good sherry. Stir again and pour the sauce over the puddings.

An orange custard fritter is a dessert little known, yet one which should commend itself because of its delicacy and wholesomeness. Put a cup of flour in a saucepan, add about a cup of milk and beat the mixture to a smooth paste; then add three well-beaten eggs, and finally another cup of milk. Cook this mixture in a double boiler, stirring it till it is smooth and thick. It will take twenty minutes, slow cooking. At the end of this time add three tablespoonfuls of sugar, the grated rind of an orange, the yolks of three eggs (first beaten with a little of the hot mixture) and half a tablespoonful of salt. As soon as all these ingredients are well mixed, pour out the custard on a platter—or, better still, on a flat tin baking sheet which has been well greased. Let it get cold, then cut it in oblong pieces about three inches by one and a half in size. Brush over the surface of each fritter with yolk of egg and dust it very thoroughly with fine bread crumbs, then lay it in a frying basket. Handle the pieces very carefully lest they may be broken or some of the egged surface may be rubbed off. Do not allow the fritters in the frying basket to touch each other. When the basket is full immerse it in very hot fat for three minutes or till the fritters are a delicate brown. Lift out the fritters when they are fried, drain, and arrange them on a platter. Serve them at once with the same sherry sauce used with the custard pudding, adding to it two tablespoonfuls of candied orange peel cut in little bits.

Orange jelly is apt to be an insipid dish if it is served alone as a dessert or if it is made of a mixture of orange juice and water, as it so often is. If, on the contrary, it is made with sweet-rinded Mediterranean oranges of pure orange juice, well flavored with the grated peel, it is as delicious as it is brilliant in appearance and needs no vulgar addition of cochineal to give it color. It forms an attractive garnish to Bavarian creams and other cold desserts, or a mould of the jelly filled with bits of orange pulp, preserved and flavored with sherry, makes a simple, excellent dessert in itself. The best rule for the jelly includes two cups of orange juice, the grated rind of three oranges (using only the yellow part), a cup of sugar and a third of a box of gelatine soaked in half a cup of the orange juice and melted with half a cup of boiling water. Mix all these ingredients. Add, if you wish, a teaspoonful of curacoa, though most persons prefer the pure orange flavor. Strain the jelly through a flannel bag two or three times to make it bright and shining. Expert cooks sometimes mix a little blotting paper, made into a pulp with water, in their jelly before it is strained in order to clarify it, but with the excellent gelatine now in use this is not often necessary.

To preserve six oranges to be moulded with jelly, free them from peel, seeds and the inner white skin around the lobes. Divide each lobe into three parts, put a cup of water in a saucepan with a pound of sugar, and stir the syrup till the sugar is all melted. Add the oranges and boil them for about two minutes in the syrup. Drain them, sprinkle about a tablespoonful of sherry over them and set them away to cool. The syrup drained from them may be saved to use in an orange ice cream or any dessert.

To fill a mould with oranges and jelly, first set it in a pan of cracked ice. Begin by pouring in a half-inch layer of jelly. Then put in a layer of preserved oranges, with a little jelly to hold them in place, and when this layer is hard add another. Continue till the mould is full. Serve this dessert with white cake daintily iced and slightly flavored with bitter almonds. The flavor of almonds goes excellently with oranges, as French cooks discovered long ago.

Orange cream Bavarios are a very dainty dessert. Steep the yellow peel of two Mediterranean oranges in a pint of boiling milk at the back of the stove for an hour. Then add the beaten yolks of six eggs and half a box of gelatine which has been soaked for two hours in half a cup of cold water. Strain this mixture and stir it in a pan set in another pan of cracked ice till it begins to thicken, and add at once a pint of whipped cream, beating the two together with a pastry whip. Have ready a mould which has been lined with a layer of orange jelly not over a quarter of an inch thick. In order to glaze a mould in this way with jelly let it be set in a pan of cracked ice and salt until it is thoroughly chilled. Then fill it with liquid orange jelly, leaving it in only long enough for a coating of the jelly to harden on the mould. It will take but a few moments. The rest of the jelly should then be turned out into a bowl or any convenient dish. Turn the glazed orange jelly out on a low crystal platter and garnish it with candied lobes of oranges and Malaga grape glace. The mould of cream looks very pretty, showing through its shining coating of jelly. If you prefer, you may omit the glace of jelly and serve the Bavarian cream simply with a border of broken bits of jelly around it.

An orange granite is a refreshing ice which it is customary to offer during the course of dinner like an ordinary sorbet or Roman punch. It is usually served after the roast. Grate the yellow peel of three oranges into a pint and a half of water. Add a pound and a half of granulated sugar. Heat the syrup till the sugar is entirely melted and it almost comes to the boiling point. Prepare the lobes of six oranges in exactly the same way that they are prepared for preserving and moulding with jelly. Let the orange lobes steep for two hours in the warm syrup at the back of the stove where they will not cook. Then bring the syrup again to the boiling point and strain out the orange lobes. Freeze the syrup to icicles by packing it in the can of a gallon freezer without the beater, using about two quarts and a half of salt to ten quarts of fine ice. When the granite has been packed one hour, scrape the frozen mixture off the sides of the can and mix it with the liquid in the centre, but avoid beating it; it is not desirable to have the granite smooth, but full of icy particles. Repeat this process at the end of the second and the third hour, and then add the preserved oranges. Cover the ice for fifteen minutes after the oranges are added and serve it at once in granite glasses.

MY LADY'S BATHROOM.

Some of the prettiest bathrooms are fitted out in pure white, with no touch of color except the pale blue and white tiles which cover the side walls above the high colonial wainscoting of white enamel. In place of genuine tiling these bathrooms are often fitted up with French tile-paper, which is the most perfect imitation of that we have of the blue-and-white mixture or the French tile. This paper costs $1 50 a roll, but, like all other French papers, the rolls are considerably larger than the ordinary roll of paper. In these new bathrooms, the wainscoting of white enamelled wood takes up about half the wall. The remainder is finished with the tile-paper or tiling. The ceiling is finished sometimes with the same paper and sometimes with a broad, flat cornice of enamelled wood at the sides, while the centre is papered with plain white tiles, showing a crackled glaze, such as is characteristic of fine Oriental porcelains. The window of such a bath-room is finished with white crackled glass, set in leaded pattern. The tint is of white enamel, set in white wood with the plumbing exposed.